

University of Toronto
Faculty of Music

Opera Division

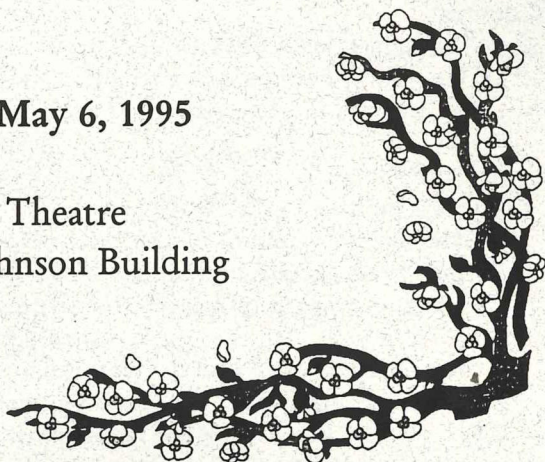
*Spring
Opera
Excerpts*

Saturday, May 6, 1995

8 pm

MacMillan Theatre

Edward Johnson Building



PROGRAMME

Così fan Tutte

Act II, Scene 1 (in English)

Wolfgang Amadeus Mozart

(1756 - 1791)

Fiordiligi
Dorabella
Despina

Monica Huisman
Jacqui Lynn Fidler
Laurie Johnson

Musical Director
Stage Director
Pianist

Stephen Ralls
Constance Fisher
Laura Friesen

It is said that da Ponte based his libretto for *Così fan Tutte* on a real-life incident which had once been the talk of Vienna. Two young officers (Ferrando and Guglielmo), confident of the constancy of the sisters to whom they are engaged (Dorabella and Fiordiligi), engage in a bet with an older bachelor friend (Don Alfonso), a wily philosopher who maintains that women's fidelity is not quite the sturdy fortress they imagine it to be. Don Alfonso, with the help of Despina, the sisters' maid, introduces them to two "Albanians" - the disguised Ferrando and Guglielmo. The second act of the opera finds Despina encouraging the sisters to receive the Albanians and enjoy "an innocent diversion to while away the tedious time of waiting".

Carmen

Scene from Act III (in French)

Georges Bizet

(1838 - 1875)

Carmen
Frasquita
Mercédès

Vilma Indra Vitols
Shelley Neville
Liesel Fedkenheuer

Musical Director
Stage Director
Pianist

Sabatino Vacca
Michael Patrick Albano
Laura Friesen

Carmen, a head-strong but irresistible gypsy, has managed at once to enslave Don José, a dragoon officer, escape from arrest and lead the young man to desertion and a life of crime among a band of smugglers. High in a mountain pass, the group has paused for rest. To pass the time, Carmen's friends Frasquita and Mercédès read their fortunes with cards. As one sees the inheritance of wealth and the other a passionate affair, Carmen tries her luck only to repeatedly find death – first for her and soon after for the wretched soldier she has brought to ruin.

L'Ormino

Final Scene (in English)

Pier Francesco Cavalli

(1602 - 1676)

<i>Erisbe</i>	Jooryun Kim
<i>Ormino</i>	Robert Herriot
<i>Ariadeno</i>	Oleh Chabursky
<i>Osmano</i>	John McGillis
<i>Sicle</i>	Lana Penner
<i>Amida</i>	Gary Brown

Musical Director	James Fraser Craig
Stage Director	James Robinson
Pianist	Stephen Ralls

L'Ormino was first performed in Venice in 1644 and over three hundred years later Raymond Leppard's masterful realization of what remained of the original score was given by the Glyndebourne Festival Opera.

The action of the opera is set in the city of Fez in North Africa. Two young warrior-princes have come to assist King Ariadeno in his battle against Spanish invaders. The Prince Amida has previously loved Sicle, Princess of Susio, but has abandoned her and along with his friend, Ormino has fallen in love with Erisbe, the young and beautiful wife of the aged King Ariadeno.

Although attracted to both young men, Erisbe favours Ormino and they decide to flee the country. The king's wrath is fearful and upon their capture, the lovers are sentenced to death.

Osmano, a captain of the king and a friend of Ormino resolves to save the doomed pair and substitutes a sleeping potion for the poison he has been instructed to administer. The lovers, seemingly betrayed by the God of Love, say farewell and drink the potion. King Ariadeno, touched by the sight of the apparently dead couple, regrets his hasty decision. Presently Ormino and Erisbe awaken to be united by the king who decides to bestow his throne on them. The re-united Amida and Sicle join with the others and praise the God of Love.

INTERMISSION

Cavalleria Rusticana
Scene (in Italian)

Pietro Mascagni
(1863 - 1945)

Santuzza
Mamma Lucia

Cheryl Hickman
Kathleen Flynn

Musical Director
Stage Director
Pianist

James Fraser Craig
Constance Fisher
Sabatino Vacca

Mascagni's one-act opera was a sensational success at the Roman première in 1890. Based on a short story by Giovanni Verga, this work – dealing with adultery, jealousy and murder – blazed the trail for the *verismo* movement which changed the course of Italian opera for a substantial time.

On Easter morning, the peasant girl, Santuzza reveals to Lucia, mother of Turridu, the cause of her distress and sorrow. Before going off to military service, Turridu had been betrothed to Lola. On his return to the village, he found that Lola had married the village carter, Alfio. When he consoles himself with Santuzza, Lola's jealousy is ignited and she manages to win him back. The scorned Santuzza reveals all to Alfio and brings about the destruction of the man she loves.



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The Merry Wives of Windsor

Act I, Scene 1 (in English)

Otto Nicolai

(1810 - 1849)

Alice Ford

Meg Page

Monica Huisman

Lana Penner

Musical Director

Stage Director

Pianist

James Fraser Craig

Nancy Hermiston

Stephen Ralls

Mistress Ford and Mistress Page receive insulting letters from Sir John Falstaff and resolve to be revenged. Nicolai's tuneful, Italianate treatment of Shakespeare's characters was his last work and his masterpiece. It has enough appeal to have maintained a place in the repertoire, Verdi's *Falstaff* notwithstanding.

Cendrillon

Act II, Scene 1 (in French)

Jules Massenet

(1842 - 1912)

Cendrillon

Noémie

Dorothée

Madame de la Haltière

Pandolfe

Vilma Indra Vitols

Monica Walsh

Stina Hallberg

Jacqui Lynn Fidler

John McGillis

Musical Director

Stage Director

Pianist

Michael Evans

James Robinson

Sabatino Vacca

It has been assumed that the extraordinary success of Humperdinck's *Hansel and Gretel* prompted Jules Massenet to turn his attentions to a more whimsical operatic genre. Basing his opera upon the familiar Charles Perrault rags-to-riches fable, Massenet completed the work in 1893, though it did not receive its premiere until 1899.

Having made her midnight departure from the Prince's ball, Cendrillon (Cinderella) has returned home distraught. Her step-mother (Madame de la Haltière) and step-sisters burst upon the scene berating Pandolfe (Cinderella's real father) with unusual relish. The mysterious visitor at the Prince's ball has caused quite a sensation and

a diversity of opinion. The women complain bitterly of the girl's boldness while Pandolfe extols her simple charms. Madame de la Haltière blames Pandolfe for his poor breeding and outlines at length details of her own prestigious family tree. When Cendrillon questions her step-mother as to the Prince's reaction, Madame de la Haltière falsely replies that the Prince was displeased with his uninvited guest. In despair, Cendrillon swoons and Pandolfe, losing his temper, drives the women away. Left alone, Cendrillon and her father recall memories of earlier times. Pandolfe vows to take his daughter away from their unhappy household.

Manon

Act V (in French)

Jules Massenet

<i>Manon</i>	Linda Karry
<i>Des Grieux</i>	Robert Herriot
<i>Lescaut</i>	Gary Brown
<i>A Guard</i>	Marc Sottile

Musical Director	Michael Evans
Stage Director	Constance Fisher
Pianist	Sabatino Vacca

In the Abbé Prévost's novel, *Manon Lescaut*, the passionate love of the Chevalier Des Grieux for a fickle young woman appears as one of the great tragic passions of literature. Massenet's opera keeps the love story paramount in a musical setting of melodic beauty and exquisite craftsmanship.

Manon's irresistible longing for wealth and luxury has wrecked the simple happiness first enjoyed by the two young people. Elevated to a glamorous position in Parisian society, she finds that she is still drawn to her first love who has tried to find peace in a religious life. An apparent reconciliation is shattered by an act of revenge taken by one of Manon's scorned suitors and the turbulent love affair reaches its nadir in her arrest.

The final scene of the opera finds the Chevalier Des Grieux and Manon's cousin, Lescaut, on the road to Le Havre, from where Manon is to be deported to Louisiana. As the convoy of fallen women passes by, Lescaut manages a bribe with one of the guards and Manon is released to her Des Grieux. Prison and misery have broken her health and spirit and, after begging forgiveness, she dies peacefully in the arms of her beloved.

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Friday, December 8 & Saturday, December 9, 1995

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MacMillan Theatre, 8 pm

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Opera Teas

Sunday, October 15, 1995

Sunday, March 31, 1996

MacMillan Theatre Stage, 2 pm

Tickets \$20

Opera Excerpts

Program 1: Friday & Saturday, April 26 & 27, 1996

Program 2: Friday & Saturday, May 3 & 4

MacMillan Theatre, 8 pm

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OPERA DIVISION

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